

BRUNO ADRIANI

25/1/52

My dear Jan:

Yesterday we went to  
your house to see your mother.  
We did not know what surprise  
was waiting for us.

Our eyes were caught at once by  
your striking drawing.  
This is a real masterpiece!  
You here have reached a height  
that places you in the ranks  
of great draughtsmen. What a  
monumental style!

The spiritual impact of this work  
is so strong it will convince  
any one.

It is a great solution of a



motif that so long has occupied  
your mind.

The most object raised to  
the importance of a symbol!

be congratulate you!

Sadie thanks for the lovely flowers  
you have sent to her!

With kindest greetings

affectionately yours

Bruce



November 27, 1964

Dr. and Mrs. Bruno Adriana  
Route 2, Box 370  
Carmel, California

Dear Sadie and Bruno:

It seems a long time already since we returned from New York, but we have been so awfully busy and no time to catch up with dear friends. As you may know, I went back to Iowa for the Hoover services, and after that Jim and I moved into a new house on the sunny slopes back of the Carmel Valley Village. The decision to leave the Point has been coming on for some time, since to keep up the place was an enormous labor and a drain of energies. I shall have an excellent studio as soon as a three-car garage is converted. The climate will be beneficial to us both, the work light, and our lives concentrated. As soon as we are really settled we shall call you and look forward to your coming to see us in our new location. We hope you are both well and send you our warm affection.

Our address is: Ford and Story Roads, Carmel Valley, and the telephone 659-4077.



November 27, 1964

Miss Irene Alexander  
P. O. Box 2386  
Carmel, California

Dear Irene:

It was awfully good of you to send me the three clippings of the notice about the Hoover services. The trip was an unforgettable experience. I wish I could convey to you the feeling on that green hillside at West Branch that autumn afternoon. When we see you, which I hope will be soon, I will tell you all about it.

Jim and I have recently moved from the point to a home in Carmel Valley on a sunny slope not far from the Village. It is perfectly delightful; warm and dry, and no work; a lovely view of surrounding hills. I am building a new studio there and it will be better for me as well as very beneficial for Jim's health. You will be surprised that I ever wanted to leave the point, but it was an enormous drain physically and in other ways, and I carry within the great years on the water's edge. I hope to be freer now in my work and have more time to devote to it.

Jim and I send you our love.

Address: Ford and Story Roads  
Carmel Valley, California 93924  
Telephone: 659-4077





February 14, 1973

Dear Mrs. Dickie

I am delighted to be able to visit in California for two weeks in early March. An important educational conference is scheduled for February 26-27, and I look forward to calling on you at a mutually convenient time thereafter.

You will be pleased to learn of the exciting and encouraging program developments that greatly strengthen our service to our students, this region, and our nation.

You can write me here in Pippa Passes or in California (c/o 9242 Gordon Avenue, La Habra, 90631) concerning the most suitable time for us to visit, or I can call you shortly after I arrive.

I appreciate your awareness of Alice Lloyd College from the interest of your aunt, Mrs. Regula Bernays of Portola Valley.

Sincerely yours,

William S. Hayes  
President

Mrs. James Dickie  
Story Road  
Carmel Valley  
California 93924

40 copies of  
Your Child Can Draw  
Sent to A. L. C. Library



# ALLEN KNIGHT MARITIME MUSEUM

550 CALLE PRINCIPAL • P. O. BOX 805 • (408) 375-2553 • MONTEREY, CA. 93940

26 August 1975.


Mrs. James Dickie,  
P. O. Box 25,  
Carmel Valley, California 93924.

Dear Mrs. Dickie:

On behalf of the Monterey History and Art Association and the Maritime Museum I wish to express our gratitude to you for contributing your large and beautiful oil painting of Partington Canyon Landing which you (Jean Kellogg) painted in 1940. It is indeed a welcome and valued addition to our Museum Collection, especially since it ties in with our local scene so nicely. We are grateful also for the old picture postcard showing Partington Canyon with an old sailing ship near the dock. The painting, together with the older photograph, will make an attractive and interesting display.

It was a pleasure to meet you and Mr. Dickie yesterday at your home and studio. Do visit the Museum whenever you can - when I shall hope to be present to see you both. I wish to add my personal thanks for your generous contribution.

Sincerely,



Earl E. Stone,  
R. Adm., U.S.N. - Retired,  
Museum Director.

cc: Mr. Harold C. Hallett, President,  
Monterey History and Art Association, Ltd.,  
P. O. Box 805,  
Monterey, California 93940.



# ALLEN KNIGHT MARITIME MUSEUM

550 CALLE PRINCIPAL • P. O. BOX 805 • (408) 375-2553 • MONTEREY, CA. 93940

(SPONSORED BY MONTEREY HISTORY AND ART ASSOCIATION, LTD.)

Dear Friends -

26 April 1979

On behalf of the Monterey History and Art Association, the Maritime Museum, and personally, I wish to thank you for the four fine old photographs of Pt. Sur Lighthouse - and its site. They are a valuable addition to our museum collection. We shall frame some or all of them - together with a few others of the same subject - and display them near the big Fresnel Lens - of which we are justly proud. Sorry I wasn't here when you came.

Sincerely -

Earl Stone  
Director

Mr. & Mrs. James Dickie  
Monterey, Ca. 93940



Mrs. Ralph B. Atkinson  
1224 Castro Road  
Monterey, California 93940

August 3

Dear Jean and Jim,

Thank you for your thoughtful letter. As time goes on, I suppose I will get used to the adjustments I have to make - at present, I am kept very busy, which is a help, although wearing at times. However I find many matters to help me along: Just to-day in the Herald there was an article by Rose Kennedy who said that she was determined not to let events that happen in life anguish her. I feel the same way. But it's hard, especially because it seems so unfair that such a kind and useful person as Ralph should be taken away from us. We all miss him.

Sincerely,

Dorothy





*American Association of University Women  
Monterey Peninsula Branch*

March 6

Dear Mrs. Dickie--

Since the United Nations designated this as "International Women's Year," the Monterey branch of AAUW wants to pay special attention to women in the arts and more especially to "Peninsula Women in the Arts."

So, on April 12, we are having a salad luncheon at the House of the Four winds, to which we are inviting you as one of the guests of honor. This will be preceded by a mini-concert at 11 o'clock and followed by a tour of the Monterey Museum of Art's collection of paintings by women.

We hope that you will be able to be with us on April 12 so that our members can become acquainted with you.

We are planning the luncheon for 12 o'clock.

Sincerely,

*Helen Spangenberg*

Helen Spangenberg, area representative  
for the cultural arts

375-7216





# ART ASIA MUSEUM

August 11, 1986

Mrs. James Dickie  
428 Monroe Street, Apt. 2  
Monterey, Calif. 93940

Dear Mrs. Dickie,

On behalf of the ART ASIA MUSEUM Board of Trustees, I wish to express our appreciation for your generous gifts of the Vishnu sculpture and the Persian tile in memory of your husband Mr. James Dickie.

The Board was most pleased to approve the enclosed Deed of Gift document at their meeting held on August 6th. Please sign the original copy of the enclosed document, for the Museum files, and return in the enclosed self-addressed envelope. Your signature should be witnessed.

Thank you again for these outstanding gifts. The sublime expression of your Vishnu\* has already been appreciated by many Museum members.

Sincerely yours,

*C. Philip Cardeiro*  
C. Philip Cardeiro  
President  
ART ASIA MUSEUM

CPC/nm

\* 9/2/86 - Mr. Cardeiro called to say that "Vishnu" is really "Karttikeya" - son of Siva - 11th cent. Chola - probably Tanjore - Granite - originally painted - over a plaster coat - simplicity of features - because of granite - other northern carvings were of Sandstone etc.

P.O. BOX 642, MONTEREY, CALIFORNIA 93940

408-625-5227



# DEED OF GIFT

THIS INDENTURE, Made this ..12.....day of...AUGUST....., 19.86  
between .Mrs. Jean...Kellogg..Dickie.....of the county of..Monterey...  
State of..California....., donor, and ART ASIA MUSEUM, a public  
museum established under the laws of the State of California,

WITNESSETH:

That said donor, for and in consideration of  
contributing to the purposes for which the donee is incorporated, does  
by these presents give, grant and confirm unto the donee, its successors  
and assigns, forever, the following described property:

One Twelfth Century Persian Tile from the Henry O. Havemeyer  
Collection (purchased from Dikran Kelekian, supplier to  
the Metropolitan Museum of New York)

*Karttkeya (Sanj Siva)*  
Granite head ~~Vishnu~~ from temple exterior, South India  
Tanjore, Chola - 1000 A.D. (Collected from govt dealer  
Bombay, India, 1956)

IN WITNESS WHEREOF, The donor has subscribed his name the day and  
year first above written.

*Jean Kellogg Dickie*  
(signature)

\_\_\_\_\_  
Witness.

At a meeting of the Board of Trustees of ART ASIA MUSEUM, held the  
..sixth..day of ..August....., 19.86, the above gift was  
formally accepted by resolution, a copy of which will appear in the  
minutes of said meeting.

*Nancy D. McCullough*  
Secretary

Corporate seal

To be used in all gifts except  
real property.



No. 102

# Deed of Gift

MRS. JEAN KELLOGG DICKIE

428 Monroe Street Apt 2

Monterey, California 93940

TO

*ART ASIA MUSEUM*

Dated August 12, 1986



# HUFFER, PUFFER, BUDDHAS AND BODHISATTVAS

Col. Gregg McKee

(Part One)

Oriental, like Western Art, often has religious basis. This can create a problem for western visitors unfamiliar with oriental religions especially in China where animism, ancestor worship, local gods and the major faiths of Confucianism, Taoism and Buddhism are often found in amalgam. Surprise occurs when this syncretism results in gods or "personages" of a different faith being presented alongside those of Buddhism; and it may puzzle that different Buddhist temples in China present images of different Buddhist figures. It may further perplex that just as you get a handle on Buddhism, a visit to temples of Southeast Asia shows them lacking many of the figures represented in China.

Buddhism of course arose in India when Sakyamuni entered Nirvana in 433 BC. About 100 years later, at the second Buddhist Council of Vaisali, the disciples split. The Hinayana School believed the path to salvation depended only on the individual seeker who would receive no outside help and give none, much as Sakyamuni had sought and found salvation. The Mahayana School on the other hand saw an important role for Bodhisattvas. The faith split, Hinayana, known as the Theravada School, becoming dominant in Ceylon, Thailand and Burma with Mahayana, the faith of more universal appeal, becoming strong in China, Japan and Korea. An essential characteristic of Mahayana Buddhism is the multiplicity of its gods. Mahayana teachings stressed the performance of good works and one of the most meritorious was to buy and dedicate Buddhist images.

Although Buddhism was "founded" by Sakyamuni, he was not the first Buddha. Thousands had gone before him in earlier dispensations (Kapas), but in this, the then and still present kapla, Sakyamuni was seventh. And he taught that an eighth, Maitreya, would descend from

Tucita Heaven where he waited as a Bodhisattva, sitting with ankles crossed as shown by his lovely figure at Longmen. He was expected in one thousand years, or about the middle of the Sixth Century



94. Buddha, Gandhara.  
Boston.



95. Bodhisattva, Gandhara.  
Field Museum, Chicago.

Bodhisattvas were humans who attained enlightenment the "hard, old-fashioned way; they worked for it", and became ripe for Buddhahood. But having done so, they tarried on earth to help ordinary mortals along the same path.

The Lotus Sutra, was the most widely read. It introduces not only Maitreya, but also the bodhisattvas Amitabha and Avalokitesvara. The latter is known to the Chinese as Kuan Yin, Goddess of Mercy, and was to become the most popular image in China. Her name translates, "Looking on; hearing the prayers". Many Kuan Yin are among the world's loveliest sculptures. Amitabha was a bodhisattva who ruled the "Western Paradise" mentioned in the Lotus Sutra. Later sutras, translated into Chinese about the third Century AD, described the Western Paradise in even more glowing terms as having gardens, rivers, palaces, fruit, flowers and jewel bearing trees where songbirds performed nightly. An Amitabha cult arose among those who believed that a good mortal could be reborn into it for the next time around. A common prayer of the time was to ask for rebirth in the Western Paradise and Amitabha images proliferated.



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 RECENT ACQUISITIONS
 

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The following gifts were generously donated to ART ASIA MUSEUM in memory of her husband, MR. JAMES DICKIE, by Mrs. Jeanne Kellogg Dickie.

A Twelfth Century Persian Tile and  
A Granite head Karttikeya\* from a temple exterior, South India, Tanjore, Chola period Eleventh century.



\* Karttikeya, known also as Skanda and Subrahmanya, is a diety commonly worshipped in South India. He is the Hindu God of War, and son of Siva and Parvati. Karttikeya is shown with a divine expression upon his visage which is very typical of Orissa school of sculpture.

Further discussion of these objects is forthcoming.

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 GIFTS IN MEMORIAM
 

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MRS. ELIZABETH ZINKAND

Mr. & Mrs. Robert E. Beasley

MRS. NELLE CURRIE FRY

Mrs. Nancy McCullough

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 CORRESPONDENCE TO THE "EDITOR"
 

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Editor:

....on page 2 of the June Newsletter second to last paragraph in my article please correct the "underglazed" to read "unglazed". There are probably 2,500 structure remaining, most are red, unglazed, terracotta brick.

You have a "hot potato" in Professor O'Connor's article. It is difficult for me to understand the time period he is referring to. Was it the days of the Roman Empire on into the T'ang Dynasty when the silks (brocades, etc.) were spurned upon their arrival in the Middle East, or was it the total lack of interest displayed upon Marco Polo's return with the story and artifacts he brought home?

Maybe it was the lack of appreciation displayed by the Sultan's of the Ottoman Empire who acquired a 26,000 piece collection of celadon's and blue and whites only by happenstance.

Or yet later, maybe it was the Europeans who ignored the arrival of Chinese blue and white.

I think your journal may need several pages in which ideas such as Professor O'Connor's can be more fully presented..with some room left-over for "Letters to the Editor"!

Maybe the Museum could have Professor O'Connor give us a talk on this theme, and especially on the conclusions you report for his study. He must have religious bias at the core of this thesis (NOT his bias); I mean the religious bias of the West, Christian of course, which saw all things with respect to the Christianity of that day and viewed most statues and sculpture as "Idol Worship".

Gregg McKee

(my apologies to Col. McKee for the error  
ED.)



# THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS    TELEPHONE CENTRAL 6-7080

## DEPARTMENT OF PRINTS AND DRAWINGS

CARL O. SCHNIEWIND, *Curator*

January 19, 1955

Mrs. Vernon Kellogg  
Route 1, Box 141  
Carmel, California

Dear Mrs. Kellogg:

I have your letter which was addressed to Mr. McCormick on January 3.

Perhaps you would like to send a few examples of Miss Kellogg's work to me for inspection. The Art Institute has not held any large print annuals for some time, but this activity might be resumed in the future. I would therefore be interested in seeing Miss Kellogg's work so that I might place here name on file for future exhibitions.

Yours sincerely,

*Carl O. Schniewind*

Carl O. Schniewind

COS:pb

*Tree in Wind -  
Kelp II  
and being made last  
Bottini (pink) book ill.  
Sent 26.2.55*



# THE ART INSTITUTE OF CHICAGO

Chicago, Illinois March 14, 1955

Received from Miss Jean Kellogg

Route 1, Box 141, Carmel, California

*the objects described below offered to The Art Institute of Chicago* for inspection

*subject to conditions printed on the back of this receipt.*

Should any error appear in this receipt kindly bring the matter to the attention of the Director of The Art Institute of Chicago.

*David Carlton Rich*  
Director

Receipt X1530

Item Number	Negative Number	Loan Number	DESCRIPTION OF OBJECTS		Accession Number	Price or Value	Trustees' Action or S. O.
			<u>PRINTS</u>				
1.			KELLOGG, Jean	Tree in wind and light. Aquatint.			
2.			" "	Wing. Etching.			
3.			" "	Kelp. Drypoint and aquatint.			
4.			" "	Bobbins. Etching and soft- ground.			
5.			" "	Nude. Etching.			



*Conditions under which objects are received by*  
**THE ART INSTITUTE OF CHICAGO**

*Conditions regarding gifts*

The Trustees of The Art Institute of Chicago will consider the objects listed in this receipt as an unrestricted gift, offered without limiting conditions, unless especially stated herein.

*Conditions regarding loans*

1. Works of art which are received by The Art Institute of Chicago as loans will be delivered upon surrender of this receipt, or when this receipt is not surrendered but is properly accounted for, upon a written order of the lender, or of his duly authorized agent or legal representative.

In the case of the death of the owner or lender, the legal representative or representatives of the deceased shall notify the Director of The Art Institute of Chicago, forthwith, giving full name and address in writing, together with a certified copy of his or their authority.

2. Under no circumstances shall The Art Institute of Chicago become liable because of any interest of any person or persons whosoever in the objects of art described on the reverse side hereof, unless such interest is disclosed to it.
3. If the person or persons lending the objects of art herein described do so as agent or agents of the owner, a written statement of his or their authority, duly signed by the principal or owner and witnessed, shall be delivered to The Art Institute of Chicago.
4. The Art Institute of Chicago reserves the right to re-deliver when notified and given reasonable time to do so any or all the art objects described on the reverse side hereof to the true and lawful owner thereof, and such redelivery when made shall be a complete defense to any action brought to recover said objects of art or to recover damages for their non-delivery.
5. Permission to copy or photograph objects of art lent to The Art Institute of Chicago will be granted only when written authority from the owner is presented by the person or persons desiring to copy or photograph said objects.
6. The Art Institute of Chicago will exercise the same care with respect to art objects lent to it that it exercises toward its own property. Under no circumstances, however, shall it be considered an insurer against loss or damage by fire, theft, or otherwise.

*Conditions regarding objects offered for purchase*

1. If any or all of the objects of art described on the reverse side hereof are purchased by The Art Institute of Chicago, this document shall in whole or in part become void as the case may be.
2. If it is not desired to purchase the objects described in this receipt, they will be surrendered to the owner upon presentation of this receipt or owner's written instructions to ship.
3. The Art Institute of Chicago will exercise the same care with reference to objects of art in its possession pending decision to purchase as is provided herein for objects of art received by it as loans.



# THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS    TELEPHONE CENTRAL 6-7080

## DEPARTMENT OF PRINTS AND DRAWINGS

CARL O. SCHNIEWIND, *Curator*

May 3, 1955

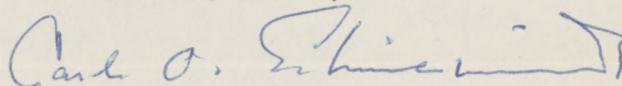
Miss Jean Kellogg  
Route 1, Box 141  
Carmel, California

Dear Miss Kellogg:

I am sorry that I was so long in looking at your prints. I have been ill for quite some time which has greatly delayed me in my work.

I have looked at your prints today and find them very interesting. I shall be glad to contact you whenever we have a comprehensive showing of American print makers. Thank you very much for having sent us your work which I am returning to you within a few days.

Sincerely yours,



Carl O. Schniewind

COS:pb



THE ART STUDENTS LEAGUE OF NEW YORK • 215 W. 57TH ST. **ASL**  
NEW YORK 19, N. Y. • INCORPORATED IN 1878

February 15th, 1956

Miss Jean Kellogg  
Route 1, Box 141  
Carmel, California

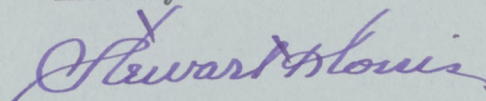
Dear Miss Kellogg:

This is to acknowledge your contribution to the Art Students League Building Fund in the sum of \$5.00, which has been brought to the attention of the Board of Control. The Board has directed me to acknowledge your donation and to thank you very much.

You have anticipated us in sending your donation before we had addressed a letter to the membership, seeking such donations. This encourages us a great deal in believing that all of our members will make contributions to our Building Fund which is so necessary for the League in order that it may retain its importance as an art education institution in our country.

May I at this time be permitted to extend my personal thanks.

Sincerely



Stewart Klonis, Director

SK:ES



TELEPHONE CIRCLE 7-4510 • Exec. Director STEWART KLONIS

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Box 138  
Lawrence, Kansas  
September 15, 1952

Sent  
21.10.52

Dear Mrs. Kellogg:

Indeed I should  
like the Mary Austin page from  
your Italian Guest Book; but  
it occurs <sup>to me</sup> that several other  
entries in that book might also  
be useful "source" material  
for students. Do you know  
any only evidence of Mary  
Austin's return to Carmel  
early in 1913 is her signature  
in George Herling's Guest Book  
under the line February second?



Please tell Jean that idea was pure  
inspiration; for the page in your  
Guest Book is the written evidence  
<sup>Italian</sup> that Mrs. Austin was in Settignano  
on April 27, 1908. I assume she went  
on to Rome with Edna McDuffie immediately  
after your wedding; but establishing  
a clear chronology for Mary Austin  
is a tricky business. But this is the  
way history is written - from all manner of <sup>records!</sup>  
Everyone has been so kind  
that I hated coming home so soon;  
but the college year waits on no one.

In a few days, I shall get at my  
files and begin copying some of  
Mr. Kellogg's letters for your approval.

Thank you very much for  
your suggestions and for your hospitality.  
Another time, I hope to meet Jean and see  
her work.

Sincerely yours,  
Nellie Barnes







Greetings

and

Best Wishes for the New Year

with warm Good wishes.

Jamini & Arthur Boonayake.

Ministry of Defence and External Affairs,  
Colombo, Ceylon.



උදවන නව වසරට  
සුභද සුව පැතුම්

රාජ්‍ය ආරක්ෂක සහ විදේශ කටයුතු භාර අමාත්‍යාංශය,  
කොළඹ, ලංකාව.







TODD WILDLIFE SANCTUARY  
P. O. MEDOMAK, MAINE

20. August 1960

Dear Jean:

The announcement of your marriage reached me last week, and now, your letter. I cannot tell you, dear child, how happy I am that you have found a companion, not only to love and to cherish, but to work with. Similar interests ~~are~~<sup>are</sup>, after all, the ground work for every-day living. When you can, tell me what kind of an artist he is — in art, in music, in words? For I am sure that he is an artist, if in none of the usual fields, then, in living itself. Please give James Dickie my congratulations in his high good fortune, and to you both a long happy life together.



You mother would be interested to  
know that last Saturday I gave  
this precious island to the  
National Audubon Society. It is a  
wilderness area - the largest forested  
undeveloped island left on the  
Maine coast and is now to  
become a perpetual preserve.  
Only your Magic Point can rival  
it in beauty.

I am comforted and at rest  
in thinking of you at the outset of  
a new life in which I hope all  
your talents - in art and in life itself -  
will find full expression.

With love, dear Jean, from

Willcent Busham

( heir to Emily Dickinson's papers )

Clipping about Mother



REMSEN BIRD

P.O. Box 2502

Miss Jean Kellogg  
RFD No. 1,  
The Highland,  
Carmel, California

Dear Jean:-

Please please forgive me for my rudeness in not coming to the occasion to which you invited us to see your pictures of India! I was taken ill with vertigo and have had a "go" with it but seem to be all right now. I have been rushing around and concerned with many matters and Mast Wolfson has called a halt. It is very hard to be halted when you see the world in its tossing and are aware -- or have at least convinced yourself! -- what should be done!!!

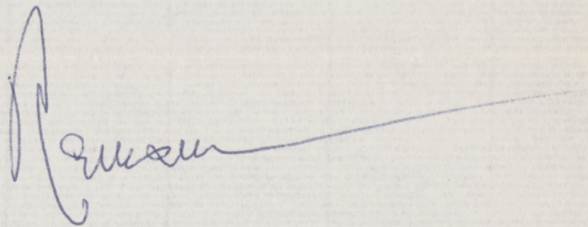
There is a very wonderful man living here now who was the leading eye surgeon in India for about a quarter Century, Dr. Kerwan, and I hope you will meet him and his very charming wife.

Blessings on you and yours, and I am so sorry that Helen and I were not present on the occasion of the showing of your Pictures.

The attached letter to Merle will interest you.

Cordially

P02502  
Carmel, Cal  
December 2, 1958

A handwritten signature in blue ink, appearing to read 'Remsen', with a long, sweeping horizontal line extending to the right.



May 8, 1959

Mr. Dion S. Birney  
1405 G. Street, NW  
Washington 5, D.C.

Re: Mrs. Charlotte Kellogg  
and Miss Jean Kellogg

Dear Mr. Birney:

There seem to be so many people concerned with the affairs of Mrs. Kellogg that some of the letters which are more explanatory have not reached you.

Enclosed is a copy of the letter I wrote to Mr. Akers on March 12th and a copy of the letter Jean wrote to him on March 26th. As you will note, I did not suggest that the entire amount of securities be transferred to Jean; rather, I suggested a specific \$30,000 to come under the gift tax rule. In addition to this I believe that it is only fair and decidedly within reason that Jean be repaid for using all of her income and assets during the past year on nurses for her mother. Jean sold her property, cashed her bonds, and used her savings account to the extent of \$14,000.00. Since her mother has assets it would decidedly be tax-wise to have Mrs. Kellogg pay for her own nurses from her stock by repaying Jean for her own money spent.

I did not act on this matter until I had conferred with her local attorney, John Martin, who had drawn wills for Jean and her mother in past years. I was present when Mrs. Kellogg signed the securities release and discussed the matter very clearly with her. Her mind was alert and keen and she understood the picture of their finances from her standpoint and how it affected Jean.

As you know, Jean is an artist and at no time has been self-supporting. If she is not repaid for the money that was hers and all of Mrs. Kellogg's securities are used for her mother, the only other source of income for Jean would be to mortgage "The Point." I can see Jean's great desire to make her mother as happy as possible, but the financial burden is many times over what they can afford without selling the stock.

If I have only added to the confusion of the matter, please call me collect so that I might discuss this with you.

Sincerely yours,

(Mrs.) Isabel B. Tostevin

IBT:LS  
encls



LAW OFFICES OF  
BIRNEY AND BIRNEY  
1405 G STREET, NORTHWEST  
WASHINGTON 5, D. C.

DION S. BIRNEY  
ARTHUR A. BIRNEY

TELEPHONE NATIONAL 8-0200

May 15, 1959

Miss Jean Kellogg  
Route #1, Box 101  
Carmel, California

Dear Jean:

Your letter of May 6 and one from Mrs. Tostevin were duly received and followed up. Of course, I am distressed to know of your mother's condition but I do understand the reasons for your plan to have a substantial amount of her securities transferred to you and I believe the transfer for reimbursement to you or for your mother's benefit is thoroughly justified.

However, both Mr. Olds and Mr. Shaw of the Riggs Bank Trust Department are very skiddish about taking the responsibility for guaranteeing your mother's signature to the transfer agents. While I do not share their apprehensions, they have both definitely declined to undertake this responsibility. It might be possible to direct the sale rather than transfer to you some of the securities from time to time with direction that the proceeds be placed to your mother's banking account. If that account is a joint one with you, it might be possible then for you to withdraw funds from it.

Mr. Shaw suggests, however, that it may be more satisfactory for you to have your mother direct Riggs to ship all of the securities to some bank in Carmel or Monterey for your mother's account. Even so, he would like such an order to be witnessed by your mother's doctor with a certification that she understands the same. His feeling is that if this is done the bank out there would be in a position to know your mother's condition and therefore to accept the responsibility of guaranteeing her signature for either sale or transfer.

This all seems to me unnecessarily cautious on the part of these gentlemen here but this is how it is. Actually, it might be better in the long run to have the securities in California instead of here and I am sending a copy of this letter to Mrs. Tostevin as you may wish to consult her further in the matter.

Please give my warmest regards to your mother.

Sincerely yours,

*Dion S. Birney*

DSB:bjr



*Kellogg Lawyer*

LAW OFFICES OF  
BIRNEY AND BIRNEY  
1405 G STREET, NORTHWEST  
WASHINGTON 5, D. C.

DION S. BIRNEY  
ARTHUR A. BIRNEY

September 16, 1960

TELEPHONE NATIONAL 8-0200

My dear Jean:

My apologies for not sooner replying to your letter of last month telling me of your mother's death. I have spent a great deal of time at our beach cottage on the Delaware coast and my mail deliveries have been most uncertain.

I did not see the notices in the local papers last May because quite early in the month I was carted off to the hospital with pneumonia and kept under an oxygen tent for several days. Am still convalescing.

Your news was not too unexpected as I have known of the seriousness of her condition in recent years. Nevertheless, the passing of a friend of many years always brings a shock.

I agree that your mother did possess a saintliness of character that is too rarely achieved in our world. The mutual and self-sacrificing devotion that existed between your mother and you was most exemplary and you can look back upon it with great joy. Personally, I count it a great privilege to have known your mother as it was also to have known your father.

Permit me to convey to you and to your husband all good wishes in your marriage. May you both be as happy as my wife and I have been during the past forty-one years.

Thanks for your invitation to stop off at your "point" near Carmel. I am sure it must indeed be a lovely spot. And if you are here again in Washington please do say hello to the Birneys.

Sincerely,

*Dion S. Birney*

Mrs. Jean Kellogg Dickie  
Route 1, Box 101  
Carmel, California



Feb. 16, 1967

Box 1164, Carmel, 93921

Dear Jean:

Thank you for the interesting woodcut Christmas card. It was so good to see you again at Gays - I hope your husband continues to gain in good health. We spent a short period at Christmas in our favorite village in Mexico and saw Gildardo again working hard during his vacation on mats for a show at a resort - and now a postcard tells us he has done new woodcuts at art school.

I have two things on my mind to speak to you about in connection with your gallery plans. The first is that Gildardo left all the remaining prints with me and if you wished to handle his work when you open I believe a supply of new work could be assured as well as the ones on hand.

Secondly, would you consider handling my work? As well as paintings in oil and acrylic I have many matted water colors and drawings. It would be possible to see work at my studio in Carmel. I have not made a gallery connection since our return, except for a brief period with the



Lantman Gallery. They had as you remember handled my work at Hidden Village where you came to a one-man show. At the Carmel Gallery they felt my work did not "blend" with their present type. I still have work at the San Francisco Museum of Art Rental Gallery which is closing for a period of construction to reopen later. Some drawings are now out on loan.

It is difficult to put a friend in the awkward position of turning one down, but we both respect honesty, so whatever you say in answer will not change a friend's value.

Sunday at 3:30

On February 26th, the Chamber Music is presenting two fine musicians - Istvan Nadas, <sup>piano</sup> and Eugene Stora, violin, at Canterbury Woods, Pacific Grove. I am showing a group of paintings in the auditorium - a group of work done over a number of years and recently. If you were able to hear the concert or drop in later, it would be nice.

Sincerely,

Louise Boyer



July 17, 1975

Dear Jean: I went to the Museum this morning as early as it opened, so was able to contemplate in silence your work - sometimes it seems to me that I am always hurrying, but this morning there was time and I was grateful to have that time to enjoy the beautifully presented life work. But I hope like Imogen Cunningham you have still another lifetime to continue.

I have been doing a lot of research for Gilbert for his Piano Portraits Series at MPC - dates and facts and stories only - he is the master of the analysis as well as playing the many works he is offering. This sentence from the book Maurice Ravel by Roland-Manuel impressed me when I read it and today I thought of it when I saw your work.

"He avoided the easy ways in which fame always tries to trap her favourites. When everything invited him to repeat himself, he protested that it was unnecessary to cover ground already worked over, and set himself to fresh tasks. At a time when composers in France, England, Italy and elsewhere began to imitate him, the composer of *Trois Poemes de Stephane Mallarmé* was concerned with things far different from self-imitation."

There is such variety of subject and media in your work and yet it all has, like Ravel's music, the mark of your individuality.

There are so many that move me - I jotted down some of them. It doesn't matter really what appeals to whom as each person will respond differently. The three heavy oils I remember when you first showed them to me in your studio - the impact is still strong. The Sparrow Hawk, the lovely figure you call Nature, the Growth prints are thrilling, the Variations on the Theme of Weston, and a dark one that must be Web # 5. Both of the gulls by moonlight and the Low Tide. And the Cat. The single figure called Woman at Partington, the oil and the monoprint studies for the Solar Mandala - I wish that power were mine. It is not envy - just the admiration for one who can draw the wonderful human body so that its beauty and strength cannot be escaped. And lastly one I want to buy if noone else does and if I sell some Japanese prints I have sent to Sotheby's. It is called "The Net." It relates to how I think of myself so perhaps I should not have it. And yet the figure is strong and could free itself from the net I am sure. And one is grateful for nets - they are so often woven of love and consideration and gentleness.

I should be able to express how I feel about the big figures - maybe I have not really seen them. Gilbert says sometimes to his audience, "Listen a second time - you will hear it with new ears." So I hope to go again to listen, for there is music in them too, as you say, No? His series is going so well and even I who know him so well am impressed and amazed at his knowledge and ability and sensitivity and generous spirit, and grateful to be that "woman behind the man" people say I must be.

*Janise*



73 Quartermaster Way  
Pacific Grove 93950

April 7, 1977

Dear Jean and Jim: You have been such a help to me in the past that I wonder if I might ask for some advice sometime in the next few months. You see June Braucht surprised me recently by saying that she wanted to talk to me about a retrospective, and we have settled upon spring 1979. An artist already scheduled will be showing spring 1978 - a show postponed from this coming May. So I would be the next in that series in which you and Louisa Jenkins and Alan Parker showed. I really did not expect a show at the museum, and since there are so very many artists on this Peninsula I am being very quiet about it. It seems better that way than to subject myself to unspoken questions - why you? why not me? Do you not think this is wise?

What I hoped I might work out with you is perhaps in the area of selection, but not only that. I want to do some work which represents the present. There are a few things done in the last couple of years that I like, but I do not yet feel led to develop in one direction. So I wish I could talk to you also about this. In a couple of months I will be finished at Santa Catalina and am glad with a show on the horizon that I had already decided to resign. The next period till early June will be very busy at school so unless you are leaving on a long trip or have some time limit of your own that ties you up, would you be willing in the summer, or fall if that is better for you, to let me take some of your time? I would make it as non time consuming as possible, by getting paintings organized by categories in our garage where they are stored, and I could put portfolios of water colors and drawings in our VW and bring them out to your studio. It is a lot to ask and perhaps I should use my own judgment, but I feel such trust in your reaction and discrimination and not much trust in my own.

I hope your work goes well - both of you - and that you are receiving the recognition you deserve.

Sincerely  
Louise Boyer



July 4, 1977  
73 Quaterdeck Way  
Pacific Grove, Ca 93950

Dear Jean and Jim:

July has arrived more quickly than one could believe, and I wonder if sometime in this month or in August you would have the time to come for lunch and a period in the afternoon to look at paintings. The garage has no heat so summer seems indicated for comfort in looking at work there. It is a long time until May '79 so I don't know why I bother you now, but so many times life presents one with a demand and time vanishes.

I have put the work in sort of categories against the walls. The light is sufficiently good. If your summer has put demands upon you do not feel any obligation as there will be other periods. But if you are free to come the days that are best for us would be July 12, 13, 14 or 19, 20, ~~21~~, the one away the last week of ~~August~~ July



hearing the Wagner Festival in Seattle.  
If the July dates are not good for you  
we could work out a similar plan the  
middle weeks of August. Gilbert teaches  
all summer but not until three  
afternoons, so we could have lunch  
at 12:30 or 1:30 any of the days  
mentioned.

We hope you are both having  
productive days right along and  
that this will not be a bad interruption  
to productivity. If so please don't  
hesitate to say - "this is not the  
time."

Sincerely,

Louise

P.S. There are a few paintings in  
the house we could see before or  
after lunch - the garage part won't  
interfere with Gilbert's teaching.



Sept. 2, 1977

Dear Jean and Jim:

You cannot imagine what a boost your visit gave me. It was a kindness on your part so appreciated. To have someone whose judgments one respects willing to take time to look over with such thoughtfulness so many paintings (and frames) makes me feel privileged. And I want you to know you are thanked from the heart.

Gilbert enjoyed his opportunity to know you better, Jim. I'm glad that afternoon's teaching got cancelled so he could take the time with you.

Thank you for your card. Did you stay over at Fernwood and was it nice? We have very occasionally taken a motel room at Big Sur for a brief change and enjoyed it so much.

Will keep you posted on progress toward the goal.  
Sincerely  
Louise



Tuesday May 20, '86  
3 Buigs Avenue  
Pacific Grove CA 93956

Dear Jean:

I was sad to read last week of Jim's passing. It must be a very difficult time for you as it has been many years that you have had each other.

It has been my experience that each year brings Gilbert closer to me, so that I do not really accept the word "widowhood." I feel sure it will be the same for you and that your freedom (after things are settled) from responsibility for a mate will send you back to creative work.

Shortly after Christmas I fell and my leg bone, the tibia, was broken, so I have gone through a high cast, a high brace, now an ankle to knee brace. — but reached the point of using a cane and driving. So my painting has been



at a standstill. Made shell  
frames for mirrors, scrapbooks,  
a large collage—all things  
I could do sitting. It has  
been an experience I am  
grateful for, since it taught  
me some degree of patience  
and appreciation of people  
who have no choice but to  
be limited in their activities.

Life has much to offer—  
we have only to accept and  
give,

Much love,

Louise



428 Monroe



Louise Cardeiro Boyer  
3 Briggs Avenue  
Pacific Grove, California 93950

Saturday

Dear Jean: I finally recovered your paper from the isolated spot into which it rested since the day I went to the hospital. And just now finished it. I cannot manage my handwriting yet - the hand moves slowly. But healing is taking place and some day I feel quite good.

The paper impressed me terribly in every way - such research and thoughtful ideas as you expressed. Bringing Leger and Susan Porter together to bring out ideas of both informally but profoundly was a wonderful idea. And the Marin and Frost quotes revealed so much of each man's nature.

The poem Oh Lovely Rock moved me deeply.

I wish I could express how



fine a talk yours is to me.

All those poets and artists  
we have loved. — I have neglected  
their thoughts. You have made  
me aware of the wonder of liv-  
ing. I read in the Nov 28  
Christian Science Monitor  
an article by Carlos Fuentes. I  
will try to find a copy for you.

Lovingly

Linin Boyer



Dear Jean: You have set me thinking whether there is anything special I would like to have you say. I think there is, but first a couple of routine things -

I brought all the woodcuts Gildardo had ready because we may not go back for a year at least, possibly more, and if and when he comes it would be harder ~~in a~~ <sup>with</sup> suitcase to cross the border as a Mexican if he carried work which he hoped to sell here. Perhaps no difficulty would arise, but it helps him to have us carry his work. If you would rather I held some of the things I brought out until later, let me know. And I will be glad to receive back the ~~early~~ things you feel should not be displayed.

About the addresses - I have a file of perhaps 350 people from which I gave you perhaps 50. Would it be good if I brought it one day and we enlarged your file from it?

Would you not prefer that the new drawings be matted at the Studio Art Supplies? I feel that should be my expense and not your mats and time.

About expenses - some galleries ask the artist to pay for the refreshments or part of the printing cost of the announcements. Gilbert and I are convinced that lots of announcements are a good idea - either for opening and show or just the exhibition dates, so would you let us share the cost and ask for more than you would ordinarily order?

I had started this when you called about coming - but will mail and have carbon here, so whether it gets to you or not you will know what I am thinking.

Looking back I feel that there has been a kind of mainstream to my work. Even though there appear to have been branches to the river that are unrelated to the mainstream. I have things in memory done fifteen years ago which are related to the present work - I think that the direction my work was taking before leaving the East was toward the same point as the present. But the move to Carmel drove me back to my first love which was trees and I spent a couple of years doing nothing else. Some of the trees too began to reach a point of fitting into the mainstream, but ~~then~~ the impact of Mexico was too strong to resist and until the past year I could not leave it alone. Now at last the paintings you saw give me some assurance of being with the flow once more - and I can say at last "This is Louise Cardeiro Boyer herself." And this time I wanted to have the paintings go farther into depth than ever before - to be not only an individual interpretation of nature (which is always the source), but to be somehow the essence. For instance in the yellow one which is to me Carmel Valley, I have no spot in mind - only the tawny yellow of the hills, the tall silvery weeds in sunlight, the richness of the valley low places. I hope that people will not just look at the paintings, but see and feel something. It must happen to us all - so it is an attempt to communicate with the inner man I guess.

I do not think you should quote any of that, but just wanted you to know how I felt. Last night I ran across this quotation from Wordsworth - "The tendency of metre is to divest language in a certain degree of its reality, and thus to throw a certain half-consciousness or unsubstantial existence over the whole composition." That could be said for what I hoped to do - and I found myself trusting my half-consciousness to bring an "unsubstantial existence" to the paintings.

Please call me for any help at any time.  
Louise



Thursday May 23

Dear Jean: Thanks for your card - sorry the Flute-Piano and Frankenstein came on the same night - how was he? No one has happened to mention it to us. The concert went very well Sunday to a packed house. In case you do not receive one of the advance programs from the Seaside Arts Commission am sending you one myself. It should be very interesting to hear a concert at the Buddhist Temple, if you have time and energy to come. The building is handsome from the outside and we have heard from the inside, and we are glad Gilbert is playing there.

I am delighted to hear you are planning to show Gildardo's things but am wondering about the date if you should plan to have Gildardo up at the time. We will be in Baja California during all of July and August - we are hoping to rent our house during those months. I am sure he would like to come up if you plan an opening. He made a number of friends here, so I will find out if he is close enough to any of them to stay with them if he comes.

We took a break from Gil's intensive practise Saturday to see your show, and we were refreshed and excited with the prints. It looks beautiful and reveals the artist you are in such a complete way. We could not say what we enjoyed most since all are beautiful - but I was crazy about those two snow ones on the right wall and a figure one on the table - in addition to being privileged to see the "Conscious Molecule" series together. Gilbert was as impressed as I, and we enjoyed talking to Jim.

A copy of times I have put this box of framed musicians in the bus planning to have you pick out some if you wished any on hand, but it never seemed the right time. I have them just as framed for the Symphony show in February or whenever it was. Would you want any at the gallery during the summer?

I am having a one-man show at the Carmel Art Association gallery in November - was talked into it by a friend. Will show some of the same things I showed with you, and am hoping to get some new paintings done. I was thinking that after I know what you have in mind, if anything, for the musicians that I would unframe them and this time, in the November show, have framed sketches of Latin America, since the rest of the things will be quite abstract. Gene McComas' little sketches of places have been so popular, that I thought it might be a good idea.

No hurry to answer. Jim says you are feeling a bit tired - so do not feel any pressure.

Fouise



Louise Cardeiro Boyer  
73 Quarterdeck Way  
Pacific Grove, CA 93950

July 17

Dear Jim;

Sometimes after Gilbert plays a concert people come up to me and say Congratulations - and I say 'Gilbert played - not I.' But we know congratulations are in order for both people. During the time Jean prepared her show I think you must have been "the man behind the woman". And you deserve credit for it as well as for your unique contribution of the show upstairs. Loved seeing old friends again and the great elephants which will be new friends.



Gilbert was deeply impressed  
with the show and happy to  
see you both.

Tell Jean I forgot to say  
in her letter what a sense  
of freedom and joy the  
work has. Gilbert loved the  
large ~~figure pieces~~ <sup>figure pieces</sup>  
Our best to you both,  
Louise and Gilbert







8.8.94

DEAR JEAN:

I can't begin to Express to you the heartfelt THANKS FOR your CARD. I WAS very moved by your words and concern.

Yes, I have been experiencing some Personal disappointments. I suppose that my belief to 'experience my experience' (if you know what I mean) has produced ALOT of Reflective TIME in my LIFE. The downside has been my LACK OF TRAVEL. (if there is ever a downside, since I also believe all our Experiences serve us in some way.)

Jean, your words have begun to unlock my vision. From not only what & where I AM now, but into who & where I AM, and what I want to GO. I've mentioned A TRIP TO EUROPE with MOM in the SPRING. A seed of intention.

I will be carrying your CARD with me To Zurich. A memento of my LIFE to Reflect on... THANK you.

Love & Respect

John Brautovich



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March 12, 1959

Mr. Sheldon B. Akers  
The Brookings Institution  
722 Jackson Place, N.W.  
Washington 6, D.C.

Re: Miss Jean Kellogg

Dear Mr. Akers:

During my recent meeting with Jean regarding her income tax and that of her mother, I brought up the subject that all the stocks are in her mother's name and for that reason would be included in Mrs. Kellogg's estate upon her death.

I am aware that gifts given in contemplation of death will not hold up if death occurs within three years, but it still seems a good try to transfer to Jean under the specific \$30,000 Gift Tax Rule that amount at this time, if you approve of the plan.

Jean is faced with a real financial problem if she continues to have three nurses each day for her mother rather than send her to a rest home. She has now sold all of her outside land and there is nothing left but the houses and the securities.

I shall appreciate your opinion at this time.

Sincerely yours,

ISABEL B. TOSTEVIN

IBT:LS



C  
O  
P  
Y

Route 1, Box 101  
Camel, California  
March 26, 1959

Mr. Sheldon B. Akers  
The Brookings Institution  
722 Jackson Place, N.W.  
Washington 6, D.C.

Dear Mr. Akers:

Together with my financial adviser, Mrs. Isabel Tostevin, and after a conference with my mother, we have decided to transfer a portion of mother's stock to my name. This will facilitate paying for any needed care from time to time and also will eliminate some tax burdens in the future. My mother has written a letter to Mr. Olds which covers all of the stock, but actually only a portion of it will be transferred to my name this year.

If you will be kind enough to continue handling our portfolio as before, then the dividends will continue to be deposited in the joint account of my mother and myself at the Riggs National Bank.

We have also revised some other papers at this time and it is fortunate that mother was still able to sign. She is in complete agreement with all that is being done.

Due to very extensive round-the-clock care, she is able to enjoy her days to the extent of being outside in a wheel chair during the present good weather.

Both she and I would like to thank you again for your great kindness in taking so much trouble with affairs not really a part of your Institution. I feel that my father, who did so much through your Institution, would be very grateful too.

Yours sincerely,

Jean Kellogg



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# The Brookings Institution

722 JACKSON PLACE, N.W.

Washington 6, D. C.

April 2, 1959

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Miss Jean Kellogg  
Route 1, Box 101  
Carmel, California

Dear Miss Kellogg:

It was good to learn through your letter of March 26 that your mother is able to get outside during the nice spring days.

Thank you for the clippings. I had an opportunity to show them to Dr. and Mrs. Moulton. Both were much interested and send greetings and good wishes to you and your mother.

Mr. Olds told me yesterday that he was discussing your securities problem with Riggs Bank and I am sure you will be hearing from him.

Sincerely yours,

*Sheldon B. Akers*  
Sheldon B. Akers



Bethesda, Md.  
January 2, 1961

Dear Mrs. Dickie:

I am indeed glad to have been included among those receiving the lovely narrative poem of your grandmother's life. It is beautifully and interestingly written with many lovely passages. It was most thoughtful of you to assemble and publish it as a memorial to your mother. It will certainly be a source of pleasure to her many friends.

I presume you have learned of the death of Mrs. Maullon which occurred on November 20. She was a very wonderful lady, and will be greatly missed by her family and friends. Dr. Maullon is living at the farm, and Barbara has been there much of the time during the past year.

Under separate cover I am sending you a souvenir booklet of The Brookings dedication ceremonies. I hope you will be coming this way at some time and will pay a visit to the Institution.

A happy New year to you and Mr. Dickie.

Sincerely,  
Sheldon Akers

Brookings Institution—



**BURNING TREE ELEMENTARY SCHOOL**

Maryknoll Avenue and Beech Tree Road  
Bethesda, Maryland

August 24, 1967

Office of the Principal

Telephone: EM 5-0864

Dear Jean:

Dick and I were not permitted to take the picture on the plane after all, so we shipped it air-express. After waiting anxiously for several days it was delivered today in fine shape, thanks to Jim's fine packing. We are delighted with it and plan to have the "hanging" ceremony this evening. Will let you know how it looks in its new home.

Our trip to San Diego was delightful and I'm so glad we went. The weather wasn't like Carmel Valley though as there was much humidity and heat. Too much traffic, smog and congestion, too!

Both of us are remembering the lovely days we spent with the Dickies and can hardly wait to get back to California. Dick is going to send along some of his colored prints of the house and all of us as soon as he gets them from the developers.

I hope all is well and that Mrs. Stolfi has had her baby and is home by now. Fondest regards to both of you from both of us.

Affectionately,

*Sarahy*

DC/lis



# CARMEL ART ASSOCIATION

P.O. BOX 2271 • CARMEL-BY-THE-SEA, CALIFORNIA 93921  
PHONE (408) 624-6176

February 17, 1989

Jean Kellogg Dickie  
428 Monroe St. Apt. 2  
Monterey, CA 93940

Dear Mrs. Dickie,

Brenda and I enjoyed our chat with you on Thursday and we appreciate the loan of the written material on Paul Dougherty. We are all looking forward to the exhibition in August and thank you for your help.

Very truly yours,

*Gael Donovan*

Gael Donovan  
Director

+

*Branda Morrison -*  
Curator



# CARMEL ART ASSOCIATION

P.O. BOX 2271 • CARMEL-BY-THE-SEA, CALIFORNIA 93921  
PHONE (408) 624-6176

March 31, 1989

Mrs. Jean Kellogg Dickie  
428 Monroe St. #2  
Monterey, CA 93940

Dear Mrs. Dickie:

Your kind offer to loan paintings and/or graphics to the Carmel Art Association for our exhibition in August is greatly appreciated. Attached are two lists of the works that we wish to borrow. We would like you to check the details (title, medium, size) to make sure the information is correct for our catalogue and return one copy to us. We also require the current appraised value for each work in order to obtain the necessary insurance. This information may also be entered on the copy you return to us. We will, of course, keep this confidential and it will only be available to Brenda Morrison, the Exhibition Chairman, our insurance company, Brown Spaulding and myself. We will need the appraisals and catalogue information as soon as possible and have enclosed a stamped self-addressed envelope for your convenience. Please check the catalogue information on the attached sheet and if there are any corrections, please call immediately as the material is at the typesetter.

Arrangements have been made to collect the works on Wednesday, August 2nd between 10am and 5pm, unless you specify otherwise. We will call you the week before to confirm a more definite time for August 2nd. The works will be returned on September 6th. Members authorized to make collections are Will Bullas, Douglas Downs, Suzanne Sable, William Hannum, Brenda Morrison and myself. The show will be hung the evening of the 2nd and be available for public viewing the following day. The reception will be Saturday, August 5th from 6 to 8pm. If you have any questions, please do not hesitate to call the gallery (408) 624-6176.

We are looking forward to this exhibition of "Our First Five National Academicians", Paul Dougherty, Arthur Hill Gilbert, Armin Hansen, William Ritschel and Howard E. Smith. We would be unable to put together such an exhibition without your help and cooperation. On behalf of the Board of Directors and members of the Association, thank you.

Very truly yours,

*Gael Donovan*  
Gael Donovan  
Director



# CARMEL ART ASSOCIATION

P.O. BOX 2271 • CARMEL-BY-THE-SEA, CALIFORNIA 93921  
PHONE (408) 624-6176

June 22, 1989

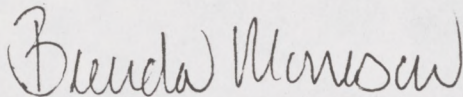
Jean Kellogg Dickie  
428 Monroe St. Apt. 2  
Monterey, CA 93940

Dear Jean Kellogg Dickie:

We have received a request from Mr. and Mrs. Roy Farrington Jones to photograph the paintings in the August show. We understand they are art historians who are amassing a photographic record of early California art and who feel this is a particularly important exhibition to record. Enclosed is a copy of the letter they sent us, which will explain their purpose and also their photography release form.

If you are willing to grant permission to them, please return the enclosed form to the Carmel Art Association in the stamped, self-addressed envelope. If you wish to contact the Jones for further information, their phone is on their letterhead. Please do not hesitate to call us if you have any questions.

Sincerely yours, ,



Brenda Morrison  
Exhibition Chairman

BM:rcc

0.13.  
J.K.D.



Early  
California  
& Western  
Art Research

P.O. BOX 364  
ROSS, CA 94957  
(415) 454-0656  
(415) 453-6691

NAN & ROY FARRINGTON JONES



Gael Donovan, Director  
Carmel Art Association  
P. O. Box 2271  
Carmel - By - The - Sea, CA 93921

May 16, 1989  
Carmel, Ca.

Dear Gael Donovan,

Per today's conversation, and following earlier correspondence and conversations, this is our formal request to gain permission to photograph (slides) your upcoming exhibit of the National Academy artists of Carmel in August. You (and paintings owners) will note that we are strictly non-commercial, non-profit, and give everyone the very important protection of no reproducing or lending of slides without owner consent, or of ever revealing private ownership without specific consent (when we are approached by museums, universities, book writers, researchers, and such, with their specific needs). - see enclosed permission/guarantee form, which we have used since 1970 - and have never broken our promises and good reputation - which has allowed us to enter into our slide research resources over 18,000 slides which we happily share with the art world for enhancement of knowledge on the subject. We note we responded Dec 1<sup>st</sup> 1988 to your Nov. 15<sup>th</sup> phone call - especially re Ritschel - as an example.

Per today's conversation, we sincerely hope you can secure for us permission to photo as many (if not all) of the paintings in this upcoming exhibition as possible, per the methods you described to us (Board of Directors consent, and owner consents via the enclosed form guarantees). We will of course be glad to cover postage and duplication - of this form - for owners costs where necessary. Let us know if you need any other information about us.

Trusting we will hear glad tidings from you so that we also may plan our trip down in August.

P.S. I will also send you the Ritschel/Havel family addresses as soon as I get home - per your request.

Sincerely Nancy H. Jones  
Li Fungto Jones



# CARMEL ART ASSOCIATION

P.O. BOX 2271 • CARMEL-BY-THE-SEA, CALIFORNIA 93921  
PHONE (408) 624-6176

July 14, 1989

Mrs. Jean Kellogg Dickie  
428 Monroe St. Apt 2  
Monterey, CA 93940

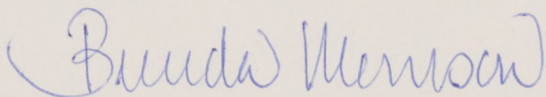
Dear Mrs. Dickie:

We are all looking forward with great anticipation to our August show, " Our First Five National Academicians," and appreciate your generosity in loaning us works for this exhibition.

The pieces that you are loaning will be picked up on Wednesday, August 2nd, unless you wish to deliver them yourself. Will Bullas, Gael Donovan, Doug Downs, Suzanne Sable, Dennis Wyzsynski and myself will be handling the collecting and returning of the works. All pieces will be insured from the time they are picked up through the exhibition and their return to you.

We will call you prior to the day of collection to set a convenient time. If you have any questions, please do not hesitate to call the office, (408) 624-6176.

Sincerely yours,



Brenda Morrison  
Exhibition Chairman

BM:rcc



CARMEL ART ASSOCIATION

"OUR FIRST FIVE NATIONAL ACADEMICIANS"

The following is a list of the paintings that the Carmel Art Association plans to borrow from this donor for the August Exhibition. The donor grants us permission to exhibit these paintings from August 2 through September 6, 1989.

Donor's Name: Jean Kellogg Dickie

Address: 428 Monroe St. Apt. 2, Monterey, CA 93940

Donor's Signature: Jean Kellogg Dickie

Date: \_\_\_\_\_

Carmel Art Association Representative: GD Moran

Please check catalogue-exhibition list information and give a brief description of frame (gilt, brown wood, 2" wide etc.), location of signature (lower right, N.A., dates etc.) and value of artwork.

List of Artwork

Further description Value  
for insurance purposes:

\$35,000

Paul Dougherty  
HEAVY SEA, POINT LOBOS  
Oil on masonite, 14 1/2" x 17 1/2"  
Collection of Jean Kellogg Dickie



DICKIE

CARMEL ART ASSOCIATION

OUR FIRST FIVE NATIONAL ACADEMICIANS

AUGUST 2ND THROUGH SEPTEMBER 6TH, 1989

The Carmel Art Association is borrowing the following painting(s)/ graphic(s)/ sculpture for its August show, " Our First Five National Academicians." The pieces will be delivered or picked up Wednesday, August 2nd, 1989 and may be picked up or will be delivered Wednesday, September 6th, 1989. (Pick up and delivery will be determined between the Carmel Art Association and the donor.) Work shipped to the Carmel Art Association will arrive by July 31st and will be shipped back to the donor on Wednesday, September 6th, 1989.

All works will be fully insured during the show. A security system is operational, and in addition, the rooms will be occupied at all times, when open to the public.

Donor's name: Jean Kellogg Dickie

Donor's address: 428 Monroe St., Apt 2, Monterey, CA 93940

Carmel Art Association representative's signature: Brenda Hanson

Donor's signature: Jean Kellogg Dickie

Condition report:

Works being borrowed:

Paul Dougherty  
Heavy Sea, Point Lobos

Condition: GOOD condition - Some scratches on

FRAME



# CARMEL ART ASSOCIATION

P.O. BOX 2271 • CARMEL-BY-THE-SEA, CALIFORNIA 93921  
PHONE (408) 624-6176

September 13, 1989

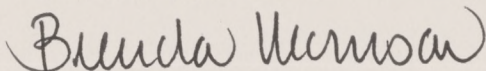
Jean Kellogg Dickie  
428 Monroe St, Apt.2  
Monterey, CA 93940

Dear Ms. Dickie:

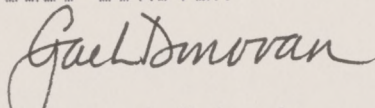
The Exhibition Committee, the Board of Directors, and the membership of the Carmel Art Association wish to extend their thanks to you for loaning us work for our recent First Five National Academicians Exhibition. Your contribution added greatly to the quality of the show allowing the public to view works that they might otherwise never see. Large numbers of people attended the gallery every day. Many returned several times. The response was truly rewarding. Thank you for your kindness and generosity in helping us make this very special exhibition possible.

Yours sincerely,

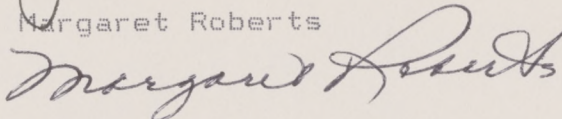
Brenda Morrison



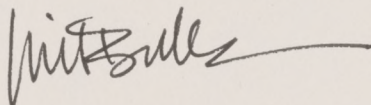
Gael Donovan



Margaret Roberts



Will Bullas





# CARMEL MUSEUM OF ART

Box 4241, Carmel-by-the-Sea 93921

Office of the Registrar:  
624-1424

To: **Mrs. Jean Kellogg Dickie**  
**Story Road**  
**Carmel Valley**

Date: **December 18, 1968**

The items  
noted below  
have been - -

☒ accepted as a gift  
.....accepted for examination  
.....loaned ☒  
.....borrowed by  
Carmel Museum of Art  
.....returned

.....Complete, sign and  
return this copy on  
receipt of items

.....Retain this copy  
as your receipt

Received by **Mrs. Betty Hoag**

Title **Research Director**

Insured by

Shipped via **hand**

Declared value

Date arrived

or shipped

Number	Item	Condition	Value
	<u>Colorphoto of Jean</u> by Arnold Genthe ca. 1916	good	appraisal to follow
	Portrait photograph of Dr. Vernon Kellogg by Arnold Genthe	good	
	Portrait photograph of Charlotte Hoffman Kellogg by Arnold Genthe	good	

*Dear Jean:  
Our records showed  
these as loans & have been  
corrected, many thanks &  
the best of holidays & a happy  
new year!*

*Kindst Regards  
Kurt Seamy*



# CARMEL MUSEUM OF ART

Box 4241, Carmel-by-the-Sea 93921

Office of the Registrar:

624-1424

To: Mr. and Mrs. James Dickie  
Story Road  
Carmel Valley, California

Date: December 27, 1968

The items  
noted below  
have been - -

☒ accepted as a gift  
.....accepted for examination  
.....loaned  
.....borrowed by  
Carmel Museum of Art  
.....returned

.....Complete, sign and  
return this copy on  
receipt of items

☒ Retain this copy  
as your receipt

Received by Betty Lochrie Hoag

Title Director of Research

Insured by CARMEL MUSEUM OF ART

Shipped via hand

Declared value

Date arrived 12/17/68 or shipped

Number	Item	Condition	Value
	<p>Watercolor on paper</p> <p>FLOWER STUDY</p> <p>by Richard Lofton</p> <p>Framed 26½" x 32½"</p> <p>Signed in pencil l.r.</p> <p><u>Richard Lofton 1960</u></p> <p>Appraisal to follow</p>	good	



**CARTOON  
ART  
MUSEUM**

A Tax-Exempt Corporation

665  
Third Street  
San Francisco  
California 94107  
415.546.3922

March 19, 1992

Mrs. Jean K. Dickie  
428 Mouroe Street, #2  
Monterey, CA 93940

Dear Mrs. Dickie:

Jerry Kruse, our Membership Chairman, has shared with me your note of March 10. I'd like to thank you for your previous support of the Cartoon Art Museum, in all its forms - from gifts of art to membership dues.

It is certainly gracious of you to remember the Cartoon Art Museum in your will. Through the generosity of donors like you, CAM has been able to amass a very impressive collection of original art and, equally important, the financial support that enables us to maintain the collection properly.

This office will continue your subscription of the *Cartoon Times* newsletters so you can be apprised of CAM's activities and achievements. Again, thank you for your past and future support. Please feel free to phone me if you have any questions or comments about the Museum.

Sincerely,



Wendy Meluch  
Director

cc: Jerry Kruse; Sara Iler; Acquisitions Committee Chair



Rt. 3, Box 287  
Carmel, Calif. 93921

Elrie Campbell  
Saturday, May 29<sup>th</sup>  
1965

Dear Jean -

This enclosed card reached me this morning. Although I am acting promptly the ensuing long holiday means you'll be late in receiving it.

As I have news for you, I am taking this opportunity to add a few words of my own to those of our dear Wilsons.

Later, in fact Tuesday. What a pity I failed to remember Thurber's advice - Don't wait to get it right get it written!.. Now this messenger service is really late. Excuse it please -

My news? At long last that Carmel Highlands place is sold. I put it up for sale in late January or early February. Although the Title Insurance and Trust Co. (their Los Angeles office has taken care of my "stuff" for years) and Virginia Wilson did the work, I have been busy also. These recent months have been strange ones! It wasn't only the necessity of clearing out that guest house and the garage but staying shrouded in mystery. As you



well know I can count on only so much energy so it meant lots of "resting" in order to be ready whenever I might be called on for a decision or... In consequence I initiated nothing and heard myself saying time and again - "Sorry I cannot do so - and - so much as I'd enjoy it. Am busy with a mystery. You'll hear as soon as I am permitted to speak." It was my trust officer who ordered silence. Well --- enough I said except that the denouement was a happy one - As I hoped, Virginia Nelson produced a purchaser who loves the outdoors and wants quiet and room for himself and young family. He is a successful author.

It was only a few days ago that this maneuver became a fait accompli. I do hope all may go well for you and Jim in regard to your beautiful place on the shore of our beloved Highlands - By the way it's odd what it seems to require in truly rejoicing over one's freedom, in such a relinquishment - Am over with my love to you three - Essie



March, 1966

Mrs. Rumsey Campbell  
Route 3, Box 287  
Carmel, California 93921

Wednesday

Dear Jean -

Such a beautiful surprise as entered my home yesterday! How heavenly good of you Dickies to get this old - should I say elderly? - friend of yours with those exquisite tulips and endearing bunches of violets. The former are giving glad tidings to all who come near this dwelling. They are a stunning arrangement on black wooden chest just inside the glass front door and wall and illuminated under grandfather Allen's portrait. The violets are in my dressing room by Rumsey's picture. So much for outward and visible Beauty. Inside me you have put a sort of permanent Beauty through the years, Jean, and then Jim augmented this with his co-operation - I thank you, I thank you - all three.

By the important way you never



have seen in writing that I did appreciate your and Jim's Christmas greeting and enjoyed your Valentine.

I remember telling you in one of our telephone visits that you'd be receiving a typed response to your heart lifting letter written after you heard of Ethel Allen's death.

It is true that the author of the enclosed hymn takes for granted a certain sort of indoctrination - that is why I said you'd best be prepared for old fashioned language. I am, however, confident that you will understand. You say that all of you are determined to "keep on the right path" as Badermeister said to Mother - so what if the hymn calls the right path the King's highway. Also faith is not constricted to any one particular interpretation - but a family of minds united in their journey on the path identical to the pilgrims of the faith? In any case I chose to so think. Writing me as you did comforted me and refreshed me with a



sense of having close companionship  
and so to persevere. I am deeply  
appreciative of your help - many  
gratitudes -

With best of good wishes to Bessie  
and my special love to you and to Jim,  
Elsie



500 CAMINO DE LOS RANCHEROS  
SANTA FE, NEW MEXICO 87501

*Slide*

June 14, 1968

Dear Jean:-

( I hope you'll forgive me for addressing you as though I'd known you for a long long time, for I feel in the oddest sort of way that I have.)

We got home last Thursday afternoon, but have been so busy doing all the "spring chores" about the house and the garden that I hadn't a chance to get to work at organizing the Study till this morning. And in clearing decks for action I found these two Christmas poems of mine lying about in odd corners. I thought you might like to see them -- though there's nothing I could send you that would express my gratitude for your gift of your mother's book PRELUDE -- and of your own warm self. The Prelude is marvelous, and makes one feel so frustrated that it couldn't have been finished. Her poems that I copied from PACIFIC LIGHT were "As Trees To A Stream", and "Authentic Place." *my own gift seems very wan by comparison.*

I'm still dreaming of "The Mineral World" - and have carried home in my mind's eye your "Sea Cave."

Gus and Jane Baumann were here to dinner the other evening and I told them of your visit to Santa Fe with Florence Bartlett. Gus doesn't remember as well as he used to - though at 86 he's still surprisingly sharp. I showed him the progeny of an extraordinary onion he gave me once - the kind you plant the top of instead of the bottom - and he'd forgotten there was any such thing! But Jane was so interested in my talk of you and your gallery that she related the conversation to her daughter Ann who lives in Santa Rosa, and Ann was so interested she asked for your name and the whereabouts of your gallery and said she'd like to go by next time she's down Carmel way. She is in psychiatric social work and endlessly busy, so I don't know when that will be.

Now I must get back to the task of putting away and sorting and putting away some more. Please give my best to your husband to you both my gratitude that our paths could cross.

*Peggy Church*



500 CAMINO DE LOS RANCHEROS  
SANTA FE, NEW MEXICO 87501

June 18- 1968

Dear Sean Kellogg Dickie

"The Mineral World" arrived in good order  
and I enclose check for \$125<sup>00</sup>  
It is my understanding that California  
businesses do not remit tax on  
out-of-state sales. We made a  
number of other purchases and were  
told this in each case. If I am  
wrong in your case, please tell me  
and I shall send the difference.

We like the picture in its new  
setting and are awaiting for  
framing it.

Sincerely,

Leonor S. Church



January 22, 1978

Dear Jean -

How delightful to have your letter and to know that the House at Otowi Bridge has given you pleasure. That book has had an astonishing life, rooted as it is in Edith Warner's radiating spirit and in the lights and colors of New Mexico. Who could have foreseen it would have gone on and on to be a New Mexico classic - even taught at the University & in n.m. high schools. How wonderful that Edith's wishes for peace & beauty should reach into so many far corners.

Suchy for me — for it looks as though I would end up a one book winter move or less — except for occasional small collections of poetry. I have never been able to complete the biography of Mary Austin I had embarked on when I met you. She turned out to be such a complicated little fish that I just couldn't seem to boil her down into something appetizing — there seemed to be a few squid with ominous



tentacles writhing in the mass. I've not entirely given up. I still have the material lying about and I still occasionally dream of Mary!

(But ten years have gone by — it will be eleven this spring since my husband & I were in Terry Allen's lovely home in Carmel Valley. Four years ago next month my husband died. I've got more or less used to being a single person. But one does rather experience a kind of identity crisis.

I am still in our relatively big house on an acre and a half of land which seems stubbornly to weeds in summer. I am close to "town", and have a good tenant in an adjoining apartment, a graduate student at St. John's College who keeps me in various ways. Meanwhile I've put my name down for the local retirement home — but always hoping I won't have to go.

It is nice to think you have an apartment that overlooks



Monterey Bay. An old college  
classmate of mine also has  
visited her, and my Carmel  
friend, Sally Davis, some three  
years ago, but haven't been just  
since. An Atlantic back makes  
traveling difficult — but I'm  
glad I knew Carmel first  
back in the late twenties when  
"progress" had not yet corrupted it.

This past December I celebrated  
my 75th birthday & the publishers  
of a small collection of Sonnets  
"The Ripened Fields; Fifteen Sonnets  
of a Marriage" gave a splendid  
party to celebrate age & publication.  
I'll send you a copy of them  
— artist and daughter of a  
past. In thanks for your warm  
letter & recollections of a  
fine day with you so many  
years (is it possible?) ago.  
I have that photo still in my  
file of "Carmel Research" — I took  
off sixteen pounds after that &  
wouldn't have filled that sweater so  
tightly now.  
With all best wishes  
Peggy Pond Church



Glenalmond  
Constant Spring  
Kingston 8  
Jamaica, West Indies.

7th April 1968

Dear Mrs Dickie,,

What a refreshing memory of lovely Carmel -- one of the loveliest spots I recall of my fabulous American tour! And all the kind people who drove me about the lovely countryside and entertained me in their homes. Mrs Kuster among them. How is she? Please remember me to her.

I should welcome seeing you and your husband here at the end of the year and shall be glad of more particulars as to the exact date etc. I am sure you will find much to interest you in Jamaica. As to your artist's interests: we have quite an active Contemporary Artists' Gallery; a Junior Centre of the Institute of Jamaica where there used to be much activity though I have not visited it recently; a new Creative Art Centre at the University which has just been opened and plans to be a Workshop in the Extra Mural Department. The Contemporary Artists' Gallery seems to have an Exhibition on most weeks. Then there is the National annual Exhibition of pictures at the Institute of Jamaica. Local artists could be met through Mr Verity, who was Director of the Junior Centre of the Institute and then left to become Director of the C.A.G. And of course there is our outstanding sculptress, Mrs Edna Manley and several others, I should be happy to arrange to meet you if possible.

As to the more mundane but highly necessary part of your letter as to cost of living etc., I can only say WE consider we live in one of the places with the highest c.o.l. figure! But everything is relative and I do not know much about the comparative costs in your part of the USA. Rentals of houses are high -- I see £150 per month in advertisements for an UN-furnished furnished house. Small/flats are about £60 per month but they are snapped up very quickly. Hotels: well, I have asked the Tourist Board here to send you brochures etc. to give you some idea.. In Kingston I should recommend as probably a good pied-a-terre till you have had time to look round, The Mona Hotel, which is quite unusual in being a n old Great House, charmingly modernised without being ruined, and homely food and atmosphere.

I think that would be my advice as you ask it: come and see for yourself and meet some of the folk in your line of interests, and I will be very happy to do all I can to make that easy for you. I continue to live here and have my interests,

furnish-  
ed/



other than purely "social" ones.

h/ This ghastly news about the assassination of Dr King has stirred Jamaica deeply as he had visited here and made a very good impression. He was a fine man and from his speeches, a dedicated christian and it seems hard that ~~he~~ should have been the one to be murdered. I am afraid you are in for a troubled summer.

With kind regards and my regards also to any of the kind Americans who may remember me in your part of the lovely country,

Sincerely,,

(Edith Clarke)

Edith Clarke

First fold here

Telephone  
002-41632

Sender's name and address:

Miss Edith Clarke O.B.E.,

79 Shortwood Road,

Kingston 8.

Jamaica, West Indies.

AN AIR LETTER SHOULD NOT CONTAIN ANY  
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED  
OR SENT BY ORDINARY MAIL.

The 'APSELY' Air Letter

A John Dickinson Product

Form approved by Postmaster General No.—71995/12

Second fold here



Mrs Dickie,

Stony Road,

Carmel Valley,

California 93924

U.S.A.



To open cut here



April 19 -

Dear Jean,

The packages arrived  
yesterday - THANK YOU!

I sat right down and read  
everything, except P.D.'s  
somewhat illegible field notes -  
What fun you both must  
have had - and with Ernest  
there opening the paint tubes -

I had never seen Hon's  
photo of my old man - !  
Shall get it copied - It is  
basically the way I remember  
him - I feel that, if possible,  
the original should be returned  
to you -

You did a lovely job  
of organizing, analyzing and  
writing - incidentally, Bob



Brown didn't get here April 15  
as his car (the U.S. Government's)  
broke down. He comes April 30.  
He is going to be so happy -

I am sending Bob (Morton)  
Bradley who has been restoring  
the paintings a copy of "Techniques"

I never knew about Turner,  
but on a 1922 trip to Italy we  
had to see every Piero della  
Francesca and every Giorgione -

Carl Coon (Carleton Stevens)  
has been a member of the Nat. Ac. of  
Sci. since 1954. He taught at  
Harvard till 1948 except for WWII  
when he was in the O.S.S. - Then at  
the University Mus. U. of Pa. <sup>1948-62</sup> as they  
promised lots of expeditions - which  
was great fun. CSC is fantastic, I  
can't keep up with him but I try!  
\* Back at Harvard in 1962.

Thank you - I have a  
paper on "The Conscious Molecule" which  
Aunette Cottrell saved for me. They stayed  
with the Mazzeos -



Good Friday, 1975

MRS. CARLETON S. COON  
207 CONCORD STREET  
GLOUCESTER, MASSACHUSETTS 01930

Dear Lean,

Thank you for your <sup>best</sup> heart-warming letter. I have<sup>n</sup> thinking about it ever since its arrival-

The Cornish sketches are here, except for a few. The contents of my father's studio were sent to Massachusetts after Paula's death.

April 7.

I was so glad to receive a copy of the letter you sent Bob Brown-He is coming back here April 15 and I am going to try to assemble more letters, clippings and data to be microfilmed for the Archives. They want P.D.'s sketch-books,



which I am loath to part with  
for fear something might  
happen to them - A great friend  
of mine, Elizabeth Morgan, who  
now <sup>works</sup> ~~stays~~ at the museum at  
Smith College said "Don't let  
anyone have them!"

There is so much that  
I would like to ask you but I  
realize how busy your life must  
be - For instance do you think  
it would be a good idea to  
send a small painting or water-  
color to the Carmel Library, as  
I let them have the bust Jo David-  
son did of P.D. I gave the  
Carmel Art Association a  
painting but I gather that they  
no longer have a home - I  
must write someone about this -

The "care and feeding" of  
paintings is fascinating but  
time consuming and expensive.  
Carl says that my trouble is  
that I don't want to part with any  
of them! Anyway deepest gratitude  
for all your help, real and of the spirit - Lisa.



MRS. CARLETON S. COON  
207 CONCORD STREET  
GLOUCESTER, MASSACHUSETTS 01930

Dear Mrs. Dickie,

As you were my father's only student and someone of whom he was very fond, I am sending you a copy of this letter from the Archives of American Art. Any information, reminiscences or comments that you might care to make will be welcomed - How did you feel about him as a teacher?

I was disappointed not to have seen you when I made an overnight dash to Carmel some years ago. I would love to see your work



and know what you are  
doing now-

My very best wishes  
and I hope that this  
request is not too much  
trouble.

Sincerely yours,

Lisa Dougherty Coon

March 15, 1975.



Telephone  
(617) 283-1612

Sunday, April 13

Carleton S. Coon  
207 Concord Street  
Gloucester, Mass. 01930

Dear Jean,

Thank you so much for your letter  
of April 9 which got here yesterday -  
As C.S.C. is off to the P.O. to mail  
a letter of his I am rushing to send  
this along too. How good of you to  
do the "recollections" so promptly -  
I wonder if we could do a book on  
P.D. sketch books and cornish sketches  
and incorporate your notes and some  
thing about his life, and include some of



his letters-

sketches too, I guess

If you want, you can loan letters and have them back after microfilming - Let me know and I will so instruct Bob Brown - He is a very nice, sympathetic and intelligent young man -

I started a paragraph on the problems of exhibitions but as there isn't time to go into it, I tore off the bottom of the page - So this is more like an inter-office memo -

Do you ever get East - I'd love to see you and have you see our salt marshes as well as the Dougherty Pix -

Very best -

LDC.



Mrs

^ Carleton S. Coon  
207 Concord Street  
Gloucester, Mass. 01930



10 letters from  
P.D. to Jean  
given to

Archives of A.A.  
Smithsonian  
+ 1 photograph  
of P.D.  
May 1979 -

Mrs. Jean Kellogg Dickie  
Story Road  
Carmel Valley  
California

93924



# COUNTY OF MONTEREY

BRUCE W. McCLAIN  
ROAD COMMISSIONER • SURVEYOR

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## OFFICE OF ROAD COMMISSIONER AND SURVEYOR

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312 E. ALISAL STREET

P.O. BOX 419  
PHONE: 408 424-0991

SALINAS, CALIFORNIA 93901

December 23, 1966

Mrs. James Dickie  
Story Road  
Carmel Valley, California

SUBJECT: DELFINO PLACE

Dear Mrs. Dickie:

Supervisor Hudson referred your letter regarding the drainage problems on Delfino Place to our Department for investigation and reply.

Unfortunately the problems to which you refer do not have a simple solution since both surface waters and underground seepage appear to be involved. The existing underground road drain is apparently functioning properly and the problem is primarily one created by additional runoff from adjacent private property. The problem is aggravated by parking, some of which is not in conformance with the State Vehicle Code.

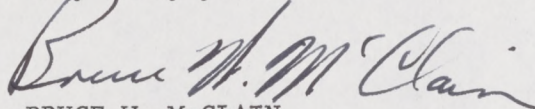
Similar drainage problems have been resolved in other parts of the County by the construction of curb and gutter or V-gutter by the adjoining property owners and road reconstruction by the County.

The conflict between parked cars and through traffic can be resolved by the installation of dividing islands.

We are currently studying the possible combined solutions to the drainage and parking problems along Delfino Place and will be contacting the property owners early next year.

We appreciate your interest in this matter and feel sure that a solution can be found for these problems.

Very truly yours,



BRUCE W. McCLAIN  
ROAD COMMISSIONER & SURVEYOR

BWMcC/ib  
cc: TJ Hudson



# SCIENCE SERVICE

THE INSTITUTION FOR THE POPULARIZATION OF SCIENCE organized 1921 as a non-profit corporation, with trustees nominated by the National Academy of Sciences, the National Research Council, the American Association for the Advancement of Science, the E. W. Scripps Estate and the Journalistic Profession. WATSON DAVIS, DIRECTOR.

1719 N Street, N. W. WASHINGTON 6, D. C.

May 1, 1959

Telephone NOrth 7-2255

Cable Address Scienservc

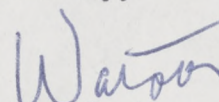
Miss Jean Kellogg  
Route 1  
Carmel Highlands  
California

Dear Jean:

It was wonderful talking with you and I only wish I had<sup>had</sup> the time to come down to see you and Charlotte. I feel strongly that you are doing quite the right thing. In connection with your situation, I talked with Dr. Sheldon Akers telephonically and he feels the same way. As you know, all of us desire to help in any way possible.

With warm regards to both of you, as always,

Sincerely,

  
Watson Davis  
Director

WD/lf

~~CC: Dr. Sheldon B. Akers~~



SCIENCE SERVICE  
WASHINGTON, D. C. 20036

Oct. 3, 1966

Dear Mrs. Dickie:

This is a distressing note - but I did want you to know how ill Watson Davis is before you arrive in Washington. He is back in the hospital and is not expected to recover. He has cancer which has spread throughout his system. Fortunately, he does not seem to be experiencing much pain - and we pray that this will continue.

Because of Watson's illness I have not told Mrs. Davis of your forthcoming visit yet.

see (over)

Sincerely,  
Dorothy Schriener



The Huggins treatment plus perhaps  
The hand of destiny has reversed this  
situation. Jim + I went to  
George Washington Hospital to  
see Watson - Then Lunched at  
The Cosmos Club with Mrs. Davis

+ Miles Davis + his wife. Later  
went to see Watson safely  
returned home - Jim had a  
long talk with him about the  
cancer battle, + the role of the  
mind - Watson backed Huggins  
years ago - now the Nobel prize  
+ this personal victory



3650 Garfield Street, N.W.  
Washington, O.C., 20007  
September 19, 1966

Dear Jean,

If you and your husband do come East in October, please do come to see us. As Dorothy Schriver wrote you from Science Service, Watson has been quite ill and is now at home from the hospital, but still very weak. He was interested in your letter and in your husband's plan for the book. A wonderful idea. But he could not add anything to the suggestions that Mrs. Schriver had made.

Although I have never met you, Watson has great affection for you and had for your parents, I think. I hope to meet you in the fall.

Cordially yours,  
Marion Davis







Although I miss  
Watson very much, I  
have many happy memories  
of him and my life with  
him, one of which is  
your visit and your  
devotion to him. I

have sold the Washington  
house and moved to  
an apartment in  
New York in the old



West Village, where I  
am near my daughter  
who is a joy. After a  
few more months of  
grieving and recuperation,  
I hope to begin work.

Best wishes to you  
both for a happy  
holiday and a blessed  
year. Affectionately  
Marion Davis



100NX 17-7

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MADE IN U.S.A.







Dear Jean and Jim,

Your wonderful artists' eyes were true. The fruit combines beautifully with the Chinese prints. Although they are stylized differently, the colors and textures are harmonious - the wonderful eggplant and tomato do great things with the greens. We did get them for the Thanksgiving centerpiece and will just keep them there for a long long time. And what a Thanksgiving we had - truly grateful for life and love and friendship. Watson continues to improve, slowly but steadily. He walks up and downstairs now, and last week he got into a taxi and down to the surgeon's office for a checkup. The doctors are very pleased. What Watson will succeed in doing in the way of work I don't know, but I don't really care, as life, freedom from pain, and daily comfort are great things. I know you are glad to be back in your beautiful Carmel. It was beautiful that you came to visit just when you did and that I got to know you. I hope all went well in New York. My loving greetings to you both

December the fourth

Marion Davis



★ Dancing Children . . . design contributed by Tusnelda, citizen of the United States of America to benefit UNICEF, the United Nations Children's Fund. ★ Ronde enfantine . . . composition offerte au Fonds des Nations Unies pour l'enfance par l'artiste Tusnelda, de nationalité américaine. ★ Danzas infantiles . . . obra de Tusnelda, ciudadana de los Estados Unidos de América. Contribución al UNICEF, el Fondo de las Naciones Unidas para la Infancia. ★ Танцующие дети . . . рисунок Туснельда, Соединенные Штаты Америки, преподнесенный в дар Детскому фонду Организации Объединенных Наций (ЮНИСЕФ). ★ 兒童歡舞 . . . 美利堅合衆國公民杜斯娜爾大繪贈聯合國兒童基金會。



July 18, 1977

Dear Mr. Dickie,

Joan and I were pretty much overwhelmed by the magnitude of what you and Mrs Dickie offered us Saturday. I am still somewhat in a state of shock but I want you both to know how much and how sincerely I appreciate everything.

The enclosed check is the first of those we be sending you as we agreed until I completely pay the total of \$1600.<sup>00</sup> before the end of the year.

In addition to our pleasure in seeing the



press and other things,  
we were both very happy  
to meet and talk with  
both of you. We hope  
to see you soon again  
when we can see your  
work and talk more  
about your careers.

Again, my sincere  
thanks for everything.

George



G. De Groat.  
1148 Manzanita Way  
Salinas, Calif.,  
93908



Mr. James Dickie  
P.O. Box 25  
Carmel Valley,  
Calif., 93924



July 30, 1977

Dear Jim and Jean ~

This note is to let you know that I've been arranging and installing my treasures and the studio now looks ready for action. For the next week or so I'll be involved with a special, advanced workshop (students from Otis who are looking for 'direction') but after that Joan and I would very much like you to come over and see the results of your generosity.

Also, the recent sale of some work permits me to send you the enclosed check with great pleasure. More will be coming as fast as I get it.

I'll call you as soon as the workshop ends. Meanwhile, my very best regards,  
George



Sept. 30, 1977  
148 Manzanita Way  
Salinas, Calif.,  
93908

Dear Jim,  
Here's another installment on my debt to you and Jean. The extended educational program at the Museum is well under way now and there has been a reasonably good response to what we are offering - so I have high expectations for the future. Even the weekly series of lectures on Contemporary Art are well attended - running about 50 or so people each time.

Joan and I enjoyed your visit here a while ago and hope we can repeat it soon again. We hope you and Jean are well, busy, and happy and we look forward to seeing you soon again. Meanwhile,

Our best regards,  
George



November 20, 1977  
148 Margarita Way  
Salinas Calif  
93908

Dear Jim

I had hoped, when we made our agreement, to be able to pay you the press before the end of the year in order to show you (in a small way) my sincere appreciation for your very generous terms.

And it turns out that I can complete the payments - with the enclosed check - so that you and Jean don't have to wait any longer. My thanks to you both accompanies this note and the check.

Jean joins me in wishing you both the very best for Thanksgiving and the rest of the holidays. Let's try to get together for a glass of wine before the end of the year.

Sincerely,

George

answered 11-27-77



Dear George:

11/27/77

Your letter of November 20<sup>th</sup> with  
The enclosed final payment of \$500.-  
for the etching press was duly  
received and we Thank you very much.

We have appreciated your fine  
and prompt attention to our  
agreement. Jean and I both  
felt so happy to know the press  
was in your studio and not  
in some ~~amateur~~ or less worthy  
~~appreciation~~ environment.

We look forward to seeing you both  
sometime during the holidays. and thought  
it would be nice if you could come  
here and share that glass of wine with  
our friends the Al Parkers. You may  
remember he is an illustrator of note.  
His wife, Evelyn, is a most interesting person.  
Jean will give Joan a call soon to  
find out what date in December  
might be convenient for you.

Cordially, Jim





THE HUNTINGTON  
HOTEL

NOB HILL · SAN FRANCISCO

Dear Mr. and Mrs. Dickie

I will never forget the wonderful evening at your house. You live in one of the most beautiful spots of the world, and your home is a library for every mind.

I was very fortunate to meet Mr. and Mrs. Parker, two of the most interesting persons I have ever met.

For this, and for the delicious dinner, I am very grateful to you

Thank you very much: is Italy on your future ways? I sincerely hope so

best regards

Alfred de Rochemont



April 20/32  
Carmel.

Dear Dad :-

Paula and I will never be able to tell you how we felt when you left - and with what affection and solicitude we follow you in our daily thoughts ~~of you~~.

I have not yet adjusted myself to the fact that you are not going to come up the hill any moment. We shall miss you my child and shall continue to until you come back.

We are anxiously and at the same time hopefully awaiting



your news from Washington  
we shall soon receive  
before our inward altars  
with prayers that the worst  
is past and that recovery  
is well under way. It is an  
inspiration to know that  
whatever is will be met  
in the gallant spirit that  
is Kellogg. Do not fail  
to give our messages of  
love & sympathy to both your  
father and mother.

It is perhaps selfish but  
we wish they might know  
how very much they mean  
to us. and how deeply we  
feel their plan is our

Dear So.

You will never be able to realize  
how much a self realization it has been  
to me to feel I have given you help.  
to realize yourself.

If you cannot find time to  
permit do not be discouraged - but  
draw as much as you can, because  
designed!

You were dead. I send the  
letter from the train. it was great  
appreciated.

Will you keep me at Paris



Paul or the MacDonagals if  
there is anything you want  
from the studio. Let me know.

Everything here as usual  
The Community Players  
continues to absorb a good  
deal of our time & will until  
the first play has been given.  
It has been cold & windy so  
I have not ventured out of  
doors but when the weather  
eases I want to go on a  
water color detour.

Ever affectionately

Paul Dougherty, -



Tucson. July 31/38

Dear Jean:-

First I want (very belatedly) on behalf of Paula + myself to thank you for your aid in running Ernest over to Monterey the morning we left Carmel. Your help simplified matters a lot and was and is greatly appreciated. - I am sitting with a writing pad poised on my knees out on a screen porch where a fine westerly breeze is blowing and it is very comfortable only the pad jiggles + produces an irregularity in writing which I hope is not on that account too illegible. It never is too good!

We had an easy time to Pasadena + Paula agreed that it had been wise to take along a chauffeur. She was tired enough as it was and if she had tried to make the drive herself it would have been very hard on her. The following evening (Tuesday) at 7<sup>30</sup> we left Pasadena with her handsome vigorous



young brother and drove through the night arriving in Tucson at 8<sup>30</sup> The next (Wednesday) morning. Paula spelled him so neither of them got too tired. Just twelve hours including all stops! with a cup of coffee and wheat cakes at Wickenburg. I remained in the car + balancing the cakes + syrup on my lap without any catastrophe was for me quite a trick. The descent at night with a half moon was beautiful.

The house is working out very nicely, we have installed an air cooling device which helps to make us comfortable, and which I hope will continue to do. So far we have not had any tremendous heat to cope with I believe 105° is the highest and we have had one splendid rain so they say if there is great heat it will be broken by showers and won't last so long as it does in June. June we are told is the hottest month until Sept. I confess that neither of us "love" the heat. but it or something possibly the combination is doing ~~me~~ good. The crutches are discarded pray Heaven for always!



and I hope to get rid of the cane very soon now. My right knee, the one that acted up in Carmel, is now normal again and the other has reduced in size and the muscles are strengthening almost daily also I am happy to say that I am steadier and more myself tho' I get waves of depression and nervousness from time to time. They don't last so long and with Paula's encouragement they are sooner dominated. She unfortunately has taken cold! and is bothered by a stiff back. It seems unjust with all she has gone through for me to have anything else. But you know what a stalwart soldier she is.

To date I haven't done any painting - I must overcome the inertia that ties me + then I will be calmer even if I don't like much what I do.

By now I hope you and Charlotte are comfortably installed and that you are working steadily and easily & well. I am sure you are going to get a fine lot



of stuff together and that it will be  
beautifully received. I do not need to tell  
you that in a very special way I am  
deeply interested!!

Our swimming pool is a great satisfaction  
we have had a few people in for cocktails  
and have dried out a couple of times ourselves.  
When I get stronger and we are both more  
(?) acclimated it appears quite a social life  
beckons.

Paula joins in love to you + Charlotte  
it's too bad we missed seeing her. Give our love  
to the Peter Paners - and - write us soon,  
and tell me how work is going.

As ever

P. D.